

## The Study of Parallels in the Development of Persian and Russian Folklore

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### Abstract

The present paper addresses the interrelation between folklore and literature in Iran and Russia in different periods of their cultural evolution, and identifies the commonalities and peculiarities of this development. The study of the interaction between Persian folklore and classical literature in the age of Persia's Islamization, has led to the hypothesis of similar processes taking place in the development of oral tradition in Russia. Using historical and typological research methods, this study refers to the Russian folklore of the 20th century and presents a contrastive-comparative analysis of small genres in the oral tradition, literature and their sources in folklore. Moreover, it calls attention to the specific features of new genres which are derived from the existing («classical») genres, and looks into the prospects for their further existence and research. Considering the experience of classical Persian literature and folklore this research identifies a number of identical features in the oral tradition of both countries, as well as common factors impacting the emergence of new genres in the so-called «post-folklore» in Russia. In this regard, it is necessary to draw attention to the specifics of West Asian culture: the common inherent features in the human worldview that clearly manifested in folklore. The knowledge of folklore and history of Iran would help the Russian citizens to bring the cultures closer together, to understand the worldviews of Iranian and Tajik people, to form new relationships with representatives of other nations in a multicultural world.

**Keywords:** Persian folklore, Russian folklore; Islamization of literature; folklorization of literary texts; Iranian and Russian cultural cooperation

**Purpose:** Based on the study of the formation of classical Persian literature during the reign of the Arab Caliphate and its interaction with oral folk art, to analyze the processes of interaction between folklore and fiction in Russia in the 20th century.

**Methods:** Comparative and comparative linguistic analysis; comparative historical method; historical-typological method; content analysis of literary sources.

Over the long years of their existence, the people of the West East – the heirs of ancient civilizations – have enriched their culture with a variety of spiritual values, reflected in music, dance, monuments of writing, architecture, oral folk art.

Folklore on the territory of the countries of the West East, as a source of spiritual culture, has existed and developed orally for more than 2000 years.

Even in the era of Harun al-Rashid (8th century), learned men, philosophers and poets were known, writing their own works based on songs and traditions of oral folk art, studying not only the language and its history, but also the folklore of the people inhabiting the caliphate. For example, Abu Said Abdul-Malik ibn Qurayb al-Bahili, known as al-Asmai, was a well-known scholar of his time, a grammarian, a philologist-folklorist, studying Arabic dialects and a variety of poetic genres of the era. Since he lived on the territory of the Arab Caliphate, i.e. on the lands of the Persian kingdom, in addition to Arabic poetry, he got acquainted with the poetic and philosophical heritage of Iran. Al-Asmai entered into a controversy with the researcher of literature and history of Persian origin Abu Ubayd Muammar ibn Musanna, who interpreted the verses of the Koran in order to introduce the idea of universal equality of followers of Islam into the minds of the faithful. Ibn Musanna sought to equalize the rights of the people living on the territory of the Arab Caliphate, starting from the community of their religion. Al-Asmai sought to keep the verses of the

holy book unchanged, since the Quran as a book is not only the spiritual, but also the cultural heritage of the Arab tribes and the third scientist, Abu Zayed al-Ansari, a philologist and lexicographer from Basra, was able to convince the people of the legitimacy of the perception of the verses of the Koran for every Muslim. In K. Bekov's study «The views of the Shuubites during the Umayyad and Abbasid Dynasties», the activities of these three scientists are described as follows: «The first - united, the second – remembered, the third - convinced». The active activity of philosophers, linguists, poets and scientists was promoted by certain historical conditions that provoked the cultural rise of the state, called the «Golden Age of Islam». After the conquest of Persia by the Arabs and the accession of the Umayyad dynasty, the Pahlavi language was officially banned: it was not used in writing, neither in document circulation, nor in the creation of literary works, and in the performance of ghazals, qasids and poems at the court of the nobility. The official language of the caliphate was Arabic. The expansion of Arab culture was accompanied by the spread of Islam, the Arabic language and writing. The highest positions in the administration of the state were occupied by Arabs, deeply confident in the superiority of their nation over the conquered inhabitants of Persia. This confidence was explained by the facts of the biography of the Prophet Muhammad, who belonged to the Arab tribe of the Quraysh.

The enormous cultural heritage of the Persians could not dissolve into oblivion under the pressure of the ruling class (read «Arabs») of the Umayyad caliphate, since the Arab tribes on the Arabian Peninsula appeared much later than the ancient Iranian civilization and the level of their cultural development at that time was lower. The means of existence for traditional Persian literature, the basics of journalism, research in the field of medicine, astronomy and other sciences is the translation of texts from Pahlavi into Arabic. This is an amazing phenomenon that not only preserved the heritage of Persia, but also synthesize the cultures of Kabail and Shuub (read «Arabs» and peoples of non-Arab origin (Persians, Arameans, Berbers, Egyptians and other people living on the territory of the Arab Caliphate)). It reached its heyday during the formation and reign of the Abbasid dynasty, although the prerequisites for it arose already at the end of the 7th century.

In 637, after the Battle of Qadisiya, Persia became part of the caliphate of the Arab Umayyad dynasty. The power of the Arabs extended to all areas of the state, at the same time, Islam, the religion of the Arab world, was spreading on the territory of Persia. The new government guaranteed the possibility of building a successful career and the observance of rights only for Arabs (on a national basis) and for followers of Islam. All citizens of non-Arab origin received the contemptuous name «Mawali». The national pride of the Persians was wounded. Orthodox followers of Islam did not welcome the performance of traditional genres of Persian poetry – love ghazals and the so-called «poetry of entertainment» (in Russia it would be called «drinking»), because the laws of Islam called for asceticism, modesty and humility. Under the influence of Persian culture, the genre of qasid, which was based on the praise of a certain person, became popular among the Arab nobility. However, one of the poets of his era, Ismail ibn Yasar al-Nisai, a Persian by origin, who translated his own works from Pahlavi into Arabic, dared to read to Caliph al-Malik a poem praising the greatness of the Persians, in which the ruling dynasty and the caliph himself were not mentioned at all. Al-Nisai was expelled from the capital, but the theme of national identity and pride in his people, its rich culture and history has firmly entered the work of the poets of the Arab Caliphate.

The manifestation of freedom of thought, which promotes the interpenetration of cultures and the spread of Islam in Persia, led to the intellectual and cultural development of the two people, and most importantly – to their unification during the reign of the Abbasid

dynasty, patronizing the Iranians. During this period, the foundations of the future classical literature of Iran, Afghanistan and Tajikistan were being laid: the first written literary works appeared. Poets, philosophers, thinkers and scientists were trying to preserve the cultural heritage of Ancient Persia and integrate it into their modern reality. «During the period of the Arab conquest in the Persian territories, the New Persian language, Farsi, was formed on the basis of Middle Iranian dialects and Arabic. Genres such as instructions to kings, collections of entertaining stories migrated to Arabic, more ascetic, Bedouin by origin, literature from Persian sources; poetry – the glorification of hunting, the luxury of palace buildings and gardens, precious utensils, ornaments, festive feasts – the so-called wine theme (although the Koran forbade drinking wine, in Persia, especially in cities and courtyards, this prohibition was not observed)

A polemic is unfolding between Ibn al-Muqaffa, a writer, translator of the works of Aristotle, the Christian scientist Ibn Daysan, the lives of the prophet Mani, and the thinker and writer Ibn al-Rawandi; the ideas of intellectual revolution in the spiritual world of man and the ideas of freedom of thought, the domination of reason over the religious worldview collide. If Ibn al-Muqaffa went down in history as the founder of fiction in Iranian literature, then Ibn al-Rawandi was ahead of time, approaching atheism and writing a book «Refuting the Koran», including challenging its artistic value. While Ibn al-Rawandi questioned and ridiculed the verses of the Koran, Ibn al-Mukaffa advocated the preservation of the best literary and philosophical sources in Pahlavi, translated two of the greatest books: the collection of epic tales of the Sasanian era «Khvadai-namak» and the fables of Bidpai («Kalila and Dimna») - a monument of apologetic literature of ancient Indian origin. The book «Khvadai-namak» translated by Ibn al-Mukaffa later became the source for writing the poem «Shah-nameh» («Book of Kings») by Firdousi, a monument of Persian literature of the Khorasan period, which has become a model of classical literature for the people of Iran, Afghanistan and Tajikistan in our time. The peculiarity of «Khvadai-namak» was the combination of historical information (court chronicles) with legendary and folklore. It is not surprising that the poem «Shah-nama» bizarrely combines «legends about the first shahs of Iran, tales of heroic heroes, on which the Iranian throne was based during the era of the Achaemenid dynasty (VI - IV centuries BC), real events and legends associated with the stay in Iran of Alexander the Great»

Classical works of Persian literature date back to the folk epic: heroes existed among all people of the world. In Slavic folklore – Ilya Muromets, Dobrynya Nikitich, Alyosha Popovich, Danube-bogatyr, Vasily Buslaev, etc., Finnish epic - Vyainyamainen, Ilmarinen, Lemminkainen, Latvian – Lachplesis, Bashkir - Ural- bogatyr, Armenian epic – David Sasunsky, Georgian epic – Amiran; Azerbaijani, Turkmen and Tajik epic, respectively – Ker-ogly, Gerogly, Gurugli, etc. In different periods of history, the people of Azerbaijan, Tajikistan and Turkmenistan closely interacted with each other, including a part of the states that existed on the territory of Persia. The names of the main heroes of the heroic epic of these people are actually variants of the same name, pronounced in accordance with the peculiarities of the phonetic structure of the languages of these people. In this case, the hero is the hero of oral folk art, the defender of the weak and the winner of enemies – common to the heirs of Persian culture.

At the stage of the formation of classical Persian literature, its close interaction with oral folk art allowed poets of the 7-9 centuries to create legendary epic works that became artistic examples of both folk and literary creativity. Throughout the formation of the literature of the people of the world, folklore has acted not only as a source of themes, plots, artistic means of expression, elements of new authors' works, but also as an independent

object of study within the framework of literary research. «Folklore is composed by people progressively, is not controlled by anyone; texts have no authorship, but at the same time convey the basic values of society, i.e. folklore is a kind of culture, the bearer of which is every person. In addition, folklore acts as one of the fundamental foundations of the cultural and historical development of the people». In the folklore forms of Arab and Persian culture, common features that demonstrate harmonious unity are preserved, which arose during the period of Arab domination on the territory of the Persian Kingdom, i.e. in the 7-9 centuries AD. The development of oral folk art in Iran took place simultaneously and in parallel with the development of classical literature. «Over time, folklore, like written poetry, adopted arud, a prosody of Arabic origin, according to which verse is formed by a certain alternation of short and long syllables». Many poets of Persian origin, writing in Arabic, used arud when creating their works. For example, Firdousi's classic poem «Shah-nameh» was partially written by arud.

One of the first scholars who turned to the folklore tradition of the Arab people was al-Asmai. The «Oriental Plutarch» Ibn Khallikan – the famous biographer of rulers, scientists, poets of the East – called al-Asmai «the most outstanding of all transmitters of oral history and rare expressions of language». Al-Asmai was the author of works on the grammar of the Arabic language («Languages/native languages» (اللغات اتاب), «Etymology» (الاشتاء اتاب), «Rare Words» (النواذر اتاب), «The Origin of Words» (اللام الاول اتاب), «Antonyms» (الاضداد اتاب), «Pronunciation/dialects», etc.). The study of the language also contributed to research in the field of folklore, the result was the work of the «Proverbs» (الامثال اتاب).

But if Al-Asmai studied Arabic folklore, then Ibn al-Mukaffa preserved the Persian folk epic as part of the translated poem «Khwadai-namak», becoming one of the first folklorists to study Pahlavi works. These were the first works that preceded the development of folklore studies of the people of the Middle East. In the 10th century, famous poets, classics of general – both Arabic and Persian - literature turned to the works of oral folk art: Rudaki (as a rhapsodist poet performed not only his own works, but also Persian and Arabic legends), Firdousi (when creating the famous «Book of Kings», he relied on «Khwadai-namak» Ibn al-Mukaffa and the folk epic), Nizami (created the collection «Five Jewels» («Panj Ganj») from five poems, the source of inspiration for which were chronicles and Persian folklore).

Officially, the collection and recording of Iranian folklore began in the Safavid era (1501-1736). Jamal Khansari, a theologian and scientist, «collected the beliefs of contemporary women and their inherent rituals in women's communities of those times, and wrote a book called «Kolsum-name» or «Beliefs of women». This is actually considered to be the first book on the subject of collecting folklore works in Iran». Later, in the Qajar era, the writer, the founder of the grammar of the modern Persian language, Mirza Habib Esfahani, as part of the study of linguistic phenomena, turned to the recording of idioms and folklore works. The further development of folklore studies in Iran falls on the 20th century. The founder of Iranian anthropology was Sadeq Hedayat, who not only purposefully collected «folklore and lullabies, children's games and folk beliefs» [8], but also laid the foundation for research work in folklore studies, as the author of detailed instructions for collecting folklore, called «Folklore, or folk culture». The instruction contained recommendations for working with works of oral folk art and was published in the Sohan magazine in 1945. Hedayat cherished a grandiose plan to collect national folklore, but he did not have time to realize it.

During the same period, Fazlollah Mokhtadi Sobhi was engaged in collecting and publishing folklore, in particular Persian fairy tales. During his lifetime, he managed to

publish 4 volumes of Iranian fairy tales. In the following years, the large-scale work on the collection and publication of folklore was continued by Seyed Abolkasem Enjavi Shirazi (Not jwa). His work was based on the principles developed by Sedeq Hedayat, and after 17 years of painstaking work, «Tamsil-o masal» («Proverbs and Proverbs»), vol. 1, 1973; «Jashnha va adab va moatakedate zemestan» («Winter holidays, rituals and beliefs»), vol. 1, 1973; «Bazihaye namayeshi» («Games-performances»), vol. 1, 1973; and three books of «Persian fairy tales» («Kessehaye Irani»), vol. 1 -1973, vol. 2 — 1974, vol. 3 —1976 were released. All folklore works of these collections are documented: the regions of residence, occupation, age and names of the storytellers are indicated.

Throughout the 20th century, even in difficult historical periods of the country's development, folklorists and anthropologists continued their work. Russian readers were able to get acquainted with the rich poetic folk art of Iranians thanks to the historically established cooperation of states and the development of Oriental studies in the USSR and the Russian Federation. An indisputable contribution to the process of interaction of cultures was made by translators – masters of the word, preserving and transmitting the features of the structure of the language, genre and poetic features of works. In 1987, A. Revich's translations published the book «Songs of Shiraz» - a collection of folk Dobeiti (quatrains), the most common poetic form dating back to the pre-Muslim past of Iranians. Russian scientist A.A. Romaskevich drew attention to the common features of folk quatrains and parts of the verses of the Avesta, a sacred Zoroastrian book containing four-line stanzas of eleven syllables, as well as Dobeiti.

According to the orientalist A. Shoitov, Dobeiti belongs to the lyrical kind of poetry. According to the content, they state one event, a fact and an estimated attitude to it. Most often, performers sing about love, the beauty of a beloved one, expectations and joy of meeting him / her, the suffering of unrequited love, the impossibility of the union of lovers, loyalty, infidelity and separation. At the same time, folk quatrains are saturated with everyday material. They describe a variety of life circumstances and the reasons for their occurrence. Often the theme of Dobeiti is homesickness. Soldiers' service and latrine fishing contributed to the development of this particular topic. People who found themselves alone far from their native places were acutely worried about unsettled and homelessness. So there were cycles of «foreign» songs – «garibi» (variations of Dobeiti).

Variability as a peculiarity of any folklore is also a characteristic of Persian folk art. Performers or unknown authors often start to sing, turn to their beloved, people, Allah, a horse or a raven (permanent folklore images), while preserving the content of the text and using colloquial, mostly everyday, vocabulary. «Almost all forms of poetic folklore, including quatrains, are called by the Iranians by the generalizing word «tarane», which means «song». A song is the most common and simplest form of vocal music, combining text and melody. «A song in a broad sense includes everything that is sung in such a way, that the word and the melody are combined simultaneously; in a narrow sense, it is a small poetic lyrical genre that exists among all people and is characterized by the simplicity of musical and verbal construction». Folklore includes small and large genres of oral creativity, ritual actions and folk theater. At the same time, the song is also used in the ritual actions of most people of the world. The song as a folklore genre is static. The content and manner of performance of the songs reflect the corresponding reality, events in the history of the people or the life of a particular person. We are talking about the harmonious existence of the immutability of form and mobility, the variability of its content, as well as individual features of performance. These signs are inherent in the folklore of any countries, including the successor states of Persian culture: Iran and Tajikistan.

Dobeiti in Iran, rubai in Tajikistan. Dobeiti is a traditionally Persian genre that has been influenced by Arabic culture, since it uses the Aruz system of versification. Rubai is a traditional genre that is common in Arabic-speaking, Persian-speaking and Turkic-speaking poetry; a quatrain is, most often, of philosophical content, and also written according to the laws of Aruz. Due to the peculiarities of the Persian language and the rhythmics of folk poetry, translations into European languages are difficult to finish. Since the 19th century, rubai has been translated in iambic pentameter. For the first time, the translation was performed by the English poet E. Fitzgerald.

Many researchers of Oriental culture, including classical poets, such as V. A. Zhukovsky, and A. A. Fet, translated rubai and Dobeiti into Russian. Many researchers of Oriental culture, including classical poets, such as V. A. Zhukovsky and A. A. Fet, translated rubai and Dobeiti into Russian. A. S. Griboyedov, M. Y. Lermontov, L. N. Tolstoy, N. Gumilev, S. Yesenin and others were interested in the culture of the Persian people in different periods of our history. Among the Soviet translators of Farsi, V. Derzhavin, O. Rumer, D. Sedykh, I. Thorzhevsky and others are widely known. Omar Khayyam's Rubai, Firdousi's poem, the tales of the Thousand and One Nights, and Sinbad's incredible adventures are familiar to Russian readers. Russian folk song genres are not so widespread among the Russian audience, despite the fact that it is very close to Russian folk art in its lyricism and themes.

Research in the field of the history of the development of Persian folklore can lead to an understanding of the processes of development of Russian folklore in the 20th century. Since the Slavic civilization was formed somewhat later than the Persian one, similar processes in the formation of literature, its interaction with the oral folk tradition in certain historical periods can be compared with the periods of development of Iranian literature and folklore. Despite the fact that folklore studies, as a science, developed actively in the 20th century on the territory of the USSR and the Russian Federation, the question of prospects for its development in the 21st century remains open.

During the first half of the 18th century, M. Azadovsky wrote in his work «History of Russian Folklore», «Russian folklore history begins with the history of the new Russian literature, i.e. in the XVIII century, in the era of the formation of a powerful national state and the creation of national culture». On a cursory examination, it seems that folklore was used by Russian writers to create paintings of folk life in opposition to Western culture. Russian traditions and folk art were partially devalued by the era of «classicism», the adherence to the Western model of behavior imposed on Russian society in the Peter the Great era, and the new literature aimed at the education and upbringing of a «cultured» citizen. However, given the clear division into secular literature of the 18th century and folk art, the Russian scientist, ethnographer and literary critic, academician of the St. Petersburg Academy of Sciences, A. N. Pypin wrote, «then and now, folk poetry was equally preserved in the mouths of the people, and as at the end of the Moscow period it finally began to gain a place in writing, so interest in it did not disappear during the XVIII century, not only among simple, undemanding amateurs, but also among learned pseudo-classical writers and, on the contrary, it became they have little by little a conscious affair and has had its consequences in literature». He analyzes the reforms of Peter the Great and their consequences for the development of the culture of the Russian people, while taking into account the social changes that have occurred within the state, draws attention to the increased interest of residents in their own country, its situation and the world order. In his writings, A. N. Pypin describes the picture of he interests of the XVIII century to folk life: numerous expeditions conduct geographical and ethnographic research; the first experiments of scientific history

arise, in this connection interest in folk life and folk art grows; songbooks of Novikov, Chulkov, and Dmitriev are published, the same Chulkov writes «Abevega of Russian superstitions, Bogdanovich collects folk proverbs, Karamzin turns to folk antiquity and writes historical stories, Derzhavin draws rural idylls – «hoary antiquity and the Novgorod magi»; dramatic writers – Ablesimov and Ekaterina herself – introduce folk life to the stage; and, finally, Radishchev vividly reflects episodes of folk life in his «Journey from St. Petersburg to Moscow». Thanks to the formation and strengthening of statehood, the development of the concept of «citizen» by the public, the emergence and development of polemics about the future fate of serfs, interest in folk art is only increasing. A. P. Sumarokov uses elements of folklore in his «Parables»; V. K. Trediakovsky considered folk poetry as one of the sources of creating a new national literature, he outlined his views in the article «Opinion on the beginning of poetry and poetry in general» in 1752. M. D. Chulkov not only uses folklore in his own works, but also turns to vernacular, collects and publishes monuments of folk art, for example, a collection of «Folk songs». V. A. Levshin collects and publishes the first «Russian fairy tales containing the oldest narratives about glorious heroes, folk tales and other adventures that remain in memory through retelling. In Moscow. In the University printing house of N. Novikov, 1780-1783, parts 1-10», reprinted in 1807, 1820 and 1829; N. A. Lviv, «a major official and businessman, architect, geologist, artist, musician, archaeologist, poet and theorist» [10], co-author of the collection I. G. Pracha «Collection of Russian folk songs with their voices»; M. I. Popov is the compiler of a new «Songbook» and a collection entitled «Description of the Ancient Slavic Pagan Fable, collected by various writers and provided with notes» (1768), the material of which was subsequently systematized, supplemented and republished. Prominent figures in the field of science and literature somehow turned to folklore, analyzed its individual elements, compiled collections of proverbs and songs, riddles and fairy tales.

The scientific approach to collecting the material was shown by V. N. Tatishchev, a geographer, economist, historian of Russian law, archaeologist, partly an ethnographer and folklorist. He was the first to take into account the source of folklore material, review it and develop critical analysis techniques. M. V. Lomonosov was seriously interested in the mythology and folklore of the Slavs. In his drafts he tried to combine information about Slavic deities and establish their connection with ancient mythology. He was an excellent connoisseur of folk speech and understood its role in the organization of literary and scientific language. He believed that it is impossible to build a new national culture without relying on the entire historical experience of the people. This is his main idea as a historian and as a philologist».

The ideas of the formation of national culture and its development became widespread in the 19th century. In the field of folklore studies, the formation of a scientific approach to the study of the creativity of the people inhabiting the Russian Empire is taking place. Slavophiles (brothers Aksakov and Kireevsky, Khomyakov) and Westerners (Herzen, Ogarev, Kavelin, Granovsky, Belinsky and Annenkov) turned to the study of Slavic folklore in the 19th century. «Both of them saw folklore as one of the most important elements of people's life, without analysis and study of which it is unthinkable to fully understand the historical destinies of the country and the people». V. G. Belinsky, the founder of Russian critical literature, from the very beginning of his activity in the article «Literary Dreams» justified the extreme importance of folklore in the historical development of the people, the definition of its identity and national spiritual, moral and aesthetic ideals.

In the middle of the 19th century, a Russian mythological school was formed, whose representatives (A. N. Afanasyev, F. I. Buslaev), have carefully studied the experience of

the Western European scientific movement, singled out its mythological basis in folklore, which, in their opinion, served as an «expression of the national worldview». Throughout the 19th century, folklore as a component of understanding the soul of the people and the mentality of a simple peasant, was studied from different points of view by representatives of Russian advanced thought, since the country, periodically shaken by social unrest, was looking for a further path of development for the whole people, and not only for the ruling elite and the intelligentsia adjacent to it. By the end of the 19th century, the social conflict between the ruling circles and the people, the city and the countryside, educated representatives of society and the «dark» peasantry intensified. This was also facilitated by the growth of the revolutionary movement in Russia. A new one was added to the classical methods of collecting and studying folklore: political exile to Siberia, where representatives of the Russian intelligentsia studied the life of the people in its original form. «Political exile has produced a number of outstanding and sometimes first-class researchers of ethnographers and folklorists such as brilliant galaxy of Siberian ethnographers: L. Ya. Sternberg, D. A. Klements, V. G. Tan-Bogoraz, V. I. Iokhelson, V. M. Ionov, V. F. Troshchansky, E. K. Pekarsky, F. Ya. Kon, A. A. Makarenko, L. M. Leventhal and others».

In the last third of the 19th century, Russian scientists were engaged in research not only in the field of Slavic folklore, but also in Oriental folklore.

Student F. Buslaeva, V. F. Miller – academician, the last representative of the pre-revolutionary folklore scientists, was engaged in comparative linguistic research in the field of Russian and Hindu folklore, as well as pan-Aryan mythology, studied the languages of the Indo-European East (Iranian languages, Sanskrit). «In the 80s, V. F. Miller's main scientific interests turned to Iran; he was looking for applications of his forces in a new field - Caucasian studies». Studying the Ossetian folk epic, Miller conducted a comparative analysis of it with the epics of the Russian people. And if the scientist's conclusions were not confirmed in the future, then a lot of fruitful work on the study of folklore of the people of the Caucasus was not in vain. His doctoral dissertation «Ossetian Studies» (1881-1887) allowed the author to get an «honorable place among Iranists and comparative literary critics in Europe». Subsequently, the problem posed by V. Miller about the distribution of variants of folklore works in certain territories and the importance of its elements in the existence of legends forced researchers to pay attention to the need for a broader study of local traditions. On his initiative, research trips were organized to collect folklore in various regions of the country. The consequence was the approval and dissemination of the historical approach to the study of folklore in the territory of the Russian Empire.

In the first decade of the 20th century, scientists who were adjacent to the historical school – M. N. Speransky and V. A. Keltuyala – created courses on the study of Russian folklore, which became widespread and used in educational institutions. M. N. Speransky introduces a new term – «oral poetry» - instead of the abstract «folk literature»; V. A. Keltuyala connects «historical and literary processes with the whole complex of historical and social relations, a prominent place among which was occupied by economic factors». The study of folklore becomes programmatic in the education system of the humanities.

During the same period, Russia experienced a cultural renaissance, called the «Silver Age». Philosophical thought, brought up on the ideas of nationality, turned to folklore; poets and writers drew from a generous source of folk art images, plots, means of expression, rhythm and lexical turns to create their own colorful works. Reflecting on the fate of the people, scientists and writers polemize about the future development of his work (articles by S. Gorodetsky, A. Blok, K. Balmont, research works by L. Sternberg, A. Makarenko, S. Oldenburg, the Sokolov brothers, etc.).

The pre-revolutionary period in the development of folklore studies in Russia was very fruitful. Its results - «the introduction into scientific circulation of a huge amount of material collected on the basis of the application of truly scientific methods, the development of individual specific topics, the formulation of large historical and genetic problems», [10] – later became a solid foundation in the development of Soviet folklore of the 20th century. Under the influence of social changes in society, folklore also changed. By the end of the 19th century, due to the development of capitalism in Russia and, as a consequence, the exodus of peasants to the cities and their influx of workers, folk art underwent changes. Folklore «genres began to respond more quickly to changes in life; the theme of folk poetry was updated, satirical motifs intensified in it; the role of improvisation increased in many genres, the connections of folklore with literature expanded». Working folklore is widely developed: the genre of ditties is formed and quickly spread, there was an increase in realism, even in fairy tales. «In folk lyrics, the connection with literature is becoming more and more noticeable, the entry and creative processing of literary songs into the folk environment, the so-called «cruel» romances have become widespread».

The question of the interaction of folklore with fiction remains relevant today. In this study, it is possible to rely on the historical-typological, comparative method and turn to the history of the development and interaction with the literature of folklore of the countries-heirs of Persian culture. Close relationship with fiction, the appearance of song quatrains (ditties) of ironic character, the prevalence of song genre brings the 20th century Russian folklore closer to the oral folklore of Iran and Tajikistan (as heirs of the Persian civilization speaking Farsi). We observe the existence of a fundamental basis for the scientific study of folklore (by the beginning of the 20th century Russian folkloristics are formed) and the emergence of its new species and forms of existence in Russia of this period. In Iran and Tajikistan during the same period, folklore studies as a science with its own technologies for studying folk art goes through the stage of approval and formation, development of methods and techniques for collecting, analyzing and preserving material. At the same time, there is an active study of the traditions of the people expressed in their songwriting, which has preserved and previously established genres and their features.

The division of cultures (including literature) of the people of the Persian civilization since the 16th century has been officially considered, after the division and division of territories between the Shiites and the Sunnis - representatives of the two branches of Islam. However, the literature of these people is based on the general features of the world perception, based on the Zoroastrian concept of the division of everything into two opposing principles - good and evil. The Sacred Book of the Zoroastrians - Avesta - is directly related to both the literature and the folklore of the countries - heiresses of the Persian culture, since it is a common source of cultural development of the people of these states. Folklore of Tajikistan and Iran «is filled with ideas from the Avesta – the connection of man with nature, the theme of the struggle of Light and Darkness, respect for work and its fruits». There are several versions defining the period of the creation of the «Avesta» from the 3rd century BC to the 6th century of the reign of the Sassanids. «The Avesta already contains the germs of popular folklore fairy-tale plots and mythological images of the struggle between the kingdom of light and the kingdom of darkness, where the decisive role is assigned to the man-hero». Later this tradition became the characteristic of the folklore of all countries, in one or another period of the Persian state. Parts of the verses of the «Avesta», as mentioned above, are written on the model of folk Dobeiti (four lines of eleven syllables). In fact, by analyzing the texts, we come to an understanding of the co-dependence of the development of the literature of Persia and its folklore. We observe similar processes of interaction of literary tradition and folk poetics in the process of formation of Russian folk art of the 20th

century, called «urban folklore» and «post-folklore». As a result, at the beginning of the 20th century, two genres of urban folklore became popular in Russia – romance (folk song) and ditty – which, were formed in the conditions of the city, gradually moved into the countryside and won the love of rural residents.

What does finish echoes in Russian ditties and songs of the 20th century?

In «Folklore traditions of the modern city», S. Yu. Neklyudva asserts a kind of «decadent» position of new genres of urban folklore – ditties and romance – in relation to the previously established. In the first case, this is justified by the allocation of a chastushka and its popularization during the transition of peasants to the city and strengthening them as part of the working class, in the second – by the literary tradition of folk romance.

Ditty is a genre of Russian folk songs that developed in the last third of the 19th century. Scientists determine the origins of the chastushka in game and dance choruses, buffoonish jokes, wedding «teasers». A chastushka is a poetic popular reaction to current events, therefore, its peculiarity is the topicality of the subject, the surprise of rhymes and metaphors, aphorism, improvisation. Since this is a small song genre, then the rhythm of the chastushka is fast, capacious. The text of the chastushka is most often a quatrain written by a chorus, which uses a cross rhyme of all lines or the second and fourth lines. Ditties were performed to the accompaniment of a balalaika or harmony.

Urban romance (it is often called everyday) is a kind of Russian romance that existed in the form of folklore at the turn of the 19th and in the 20th century. Exploring the origins of the 20th century Russian urban song, S. Neklyudov writes about the development of the song tradition from the 18th century to the present. In the second half of the 18th century, the so-called Russian song appeared – «household romance for solo one-voice performance accompanied by harpsichord, piano, harp or guitar that appeared at the same time», which already in the middle of the 19th century was divided into two directions - «chamber romance» (for professional musicians) and «philistine romance» (it is also urban), which «goes into the grassroots culture, interacting with «tabloid poetry» and with exits to a very popular, but little-respected democratic stage». It was the philistine romance that became the basis for the formation of a new genre of folklore – the urban song of the 20th century.

The most common songs were love, drinking, parody. A special place was occupied by songs similar to the long-drawn soldier songs of the second half of the 19th century, about which V. Propp wrote in his work «Genre composition of Russian Folklore». «The folklore soldier songs that we know have a more or less pronounced drawl. ... These songs are not complaints or moans. This is a true depiction of life». They are joined by folklore robber songs, songs of prison, penal servitude, exile, love songs in which women sing about waiting for their lovers to return «from a foreign land» or soldier's service.

Analyzing the process of development of urban folklore, V. Propp argues that the final link in the development of folk songs was related to the songs of workers, i.e. hereditary proletarians, formed in the first quarter of the 20th century. «The workers create their song not based on the traditions coming from peasant lyrics, but the traditions coming from literature». The works of classical Russian literature penetrate into the working folk song, which can be conditionally equated with urban folklore. «Poems of Ryleev, Pushkin, Ogarev, Pleshcheyev, Nekrasov and other poets turn into a song, talented poems of professional revolutionaries - Machtet, Klementz, Olkhin, Moiseenko and others are picked up». Gradually, the folklore of the song heritage of the literature of previous eras is taking place. In 1995, in his article «After Folklore», S. Yu. Neklyudov proposes the term «postfolklore» to denote folk art of the 20th century, which had lost «some of the features

that defined the folklore of patriarchal peasantry and archaic unscripted societies that preceded it».

So, in the Russian post-folklore space of the 20th century, two popular genres can be distinguished – urban song and ditto, which, in our opinion, have common features with the traditional folklore genre of Iran – Dobeiti. The ditto is close exclusively in form – a quatrain ... but lyrical urban songs and Dobeiti are comparable by belonging to small folklore genres. (*I'm sitting on a barrel, And there's a bottle under the barrel; My darling is a commissar, And I'm a speculator!* (1920s)). Each Dobeiti is a completely independent work containing a complete thought. It is built mainly on the principle of «binomial parallelism: the refrain – a picture or a scene from the natural world – is replaced by a picture or a scene from human life». After the chant, which serves as a kind of emotional introduction, preparing the listener for the perception of the thought for which the quatrain is created, the third verse of Dobeiti follows. The poet often emphasizes the importance of what is said in the second line, so the means of expression can be lexical repetition, anaphora and the form of inversion construction of the line.

*On a moonlit night I waited for the moon-faced one in vain,  
And so I sat until the dawn began to glow,  
So I sat until dawn, consoling myself with a hookah,  
The companion of many of my nights bitterly reproaching*

The fourth line often contains the main idea poem, a kind of expression of the conclusion, morality, somewhat reminiscent of the fable genre.

*You're on the roof, and I'm sitting down with longing in my eyes,  
You're a golden orange, and I'm sitting in ambush,  
You are a golden orange in the hands of your friends,  
When you get into my hands, tell me, for God's sake*

In Russian songs, lexical repetition, anaphora and inversion are also widely used, both in the choruses to the verses, and in the choruses and endings of songs. For example:

*There were three pine trees on the Murom path,  
He said goodbye to me dear until next spring,  
He said goodbye to me dear until next spring...*

These lines begin the Russian folk song «On the Murom Track» and end it. This song belongs to the genre of «cruel romance», it appeared no later than the 1920s and originated among the people. Researcher of folk art Yu. Biryukov reasonably rejected several versions of the authorship of this song; it is believed that this is a cruel romance that originated in the folk environment. The song thematically echoes Dobeiti:

*The rumor has passed that my beloved has married,  
Well, let him be happy with his lawful wife.  
If I'm worse than her, he deserves the best,  
If she's worse, how blind he is!*

Infidelity in love, betrayal, «broken heart» are common themes not only for folklore of different countries, these are universal problems concerning representatives of any estate / class, about which ordinary people have always sung and will sing. We have the opportunity to compare the texts of Russian urban songs of the 20th century and the Iranian people.

Dobeiti	Russian folk song
<i>Nightingale horse, you're bending a steep neck,          I will build a tower on this neck,          When will you take me to my beloved,          I'll make you a golden harness.</i>	<i>My joy lives          In the high chamber,          And in the tower that tall          There is no way for anyone.</i>
<i>Let there be a hundred prickly branches on my way,          A hundred scorpions and phalanges, a hundred poisonous snakes,          Let there be a thousand obstacles, a hundred guards with batogs,          I will still reach my beloved before dark.</i>	<i>I know the beauty          There is a watchman at the porch,          But he won't block it          Well done roads.</i> <i>I'll go to the lovely in the tower          And I'll throw myself at her feet!          It would only be a night          It's darker today.</i> <i>It would only be a night,          Yes, the night is darker;          There would only be a three,          Yes, three horses frolic!</i>

«The three horses of frolics» and «the nightingale horse» are means to achieve the goal, «the tower and the watchman», «thorny branches, scorpions, snakes, guards with batons» are obstacles in the way of a loving lyrical hero hyperbolized by the popular consciousness. Against the background of exaggerated difficulties that the hero of the song is ready to overcome, we realize the depth of his feelings and desire to be with his beloved. The expressiveness emotionality of the texts emphasizes the sensuality of folk poetry. But the origins of this emotionality in the Russian urban song are quite literary. The romance «My Joy Lives» which was so popular at the beginning of the 20th century, dates back to the poem «The Daredevil» (1882) by S. F. Ryskin. The poet published his poetic creation in the newspaper Moskovsky Leaf, and six years later it was included in the collection of poems «The First Step». At the beginning of the 20th century, the poem «The Daredevil» sounded on the stage as a song from the «gypsy repertoire». The melody of it was composed by the guitarist-accompanist M. Shishkin, and in «1918, the poet Sergei Antonovich Klychkov, unaware that the song «My Joy Lives» has an author and, assuming that it is the fruit of folk art, literally edited the text of the original source». The familiar version of the song is very different from the original source. We know a «dashing fellow» who is ready for anything for the sake of his beloved woman, and S. Ryskin's poem features a «dashing ataman» who kills an old man-spouse and takes a young widow to the woods.

*Daredevil. (1882)*

*My sweetheart lives in a high tower;  
 In this high tower there is no way for anyone;  
 But I'm an unexpected guest — only night will come -  
 Welcome to the coveted in the light is not averse!..  
 Without an invisible hat, I will go to visit her!..  
 If only the night would be darker today!..  
 At the terem, I know, there is a watchman at the porch,  
 But he will not stop the daredevil fellow:  
 I will have a short reprisal with him -  
 He won't say a word after tasting the brush! ...  
 Eh, my brush is scarier than a dozen brushes!..  
 If only the night would be darker today!..  
 Then I will enter boldly and quickly on the porch;*

*An iron ring rattles at the door;  
 And he will come out to meet me, and a frail, and gray-haired,  
 Hateful husband of a sweetheart, a young beauty,  
 And he will not block the way to her!..  
 If only the night would be darker today!..  
 Then a dashing head will enter the desired one,  
 He will say: be healthy, beautiful widow!..  
 Run with me quickly, run, my beauty,  
 From the dungeon-chamber to the dense forests!..  
 Let's run — my three dashing horses are ready!..  
 If only the night would be darker today!..  
 As soon as the fog clears before dawn  
 , the ataman will rush to his comrades with the desired;  
 And there will be a feast of the mountain then in a dense forest,  
 And the daredevil will take beauty for himself as a wife;  
 He will say: you will not see black days with me!..  
 If only the night would be darker today!..*

The theme of unequal marriage is also common to Russian and Iranian folklore. Girls were given in marriage, regardless of the choice of their hearts. «In Persia, a girl marries to be a friend and confidant of her husband; to do housework if she is capable of it, and most importantly to be the mother of a family. Marriages are usually arranged by parents». In Russia, marriages were also arranged by parents based on the interests of the family: a dowry was given for the bride, and the groom gave gifts to the relatives of the future wife during the wedding ceremony. Also among the people of the Caucasus, where the groom had to pay the bride's family a dowry («the ransom paid for the bride originally to the family, later to the parents or relatives of the bride; a kind of dowry — working off for the bride»). Unequal marriage is not a rare phenomenon.

In the middle of the 19th century, the Russian Empire waged a bloody and protracted war in the Caucasus. The traditions of the people of the Caucasus and the East aroused genuine interest in the circles of the Russian aristocracy and intelligentsia. So, oriental motifs penetrate both fiction and folklore. The famous and popular song «Khas-Bulat Udaloy» in the 20th century was considered to be folk, but in fact it had an author – A. Ammosov, a participant in the Caucasian wars. In 1858, the poem «Elegy» was published in the magazine «Russian Invalid», known to us today as a folk song about Khas Bulat, his unfaithful wife and the prince in love. We present the text of the original, which has been preserved in the form of a folklore version of the song. In addition, there are several other variants of A. Ammosov's «Elegy», in one of them the prince, having learned about the death of his beloved, kills Khas-Bulat, in the other – after killing the old man, the prince rushes into the waves and kills himself.

The authorship of the song has been forgotten by the people. The text has been widely distributed orally, so there is variability— there are all signs of the folklorization of the «Elegy».

Dobeiti	Russian folk song
<i>On a moonlit night I will come to the roof to meet you,      God willing, I will kiss the mole above my upper lip,      Wake up, get up, darling, comfort my heart.      That you're afraid of your husband? He is stupid and also blind</i>	<i>«Khas-Bulat is a daredevil,      Your poor saklya;      The Golden Treasury      I'll shower you.</i>
<i>A strand of hair has fallen on your beautiful forehead,      Is your decrepit husband really a match for you?</i>	<i>I'll give you a sumptuous one      I'll decorate it all around,</i>

<p><i>Whenever – O Allah! – took his grave,          I could safely caress your face</i></p>	<p><i>I 'll wrap the walls in it          I am a Persian carpet.</i></p> <p><i>Your beshmet braid          I 'll go around the edges          And you have a gun          I'll give you my cherished one.</i></p> <p><i>I'm older than you          I'll give you a sword with a brand,          I'll give you a dashing horse          With the Kabardian brand.</i></p> <p><i>I'll give you my rifle,          I will give the dagger to Bazalai, -          Only for this my          You give me your wife.</i></p> <p><i>You're too old, you're too gray,          She's not living with you,          At the dawn of his youth          You'll ruin her.</i></p> <p><i>It's hard without love          Should she answer you          And your wrinkles          Not loving to kiss.</i></p> <p><i>See, there's Yamman-Su          Washes the steep bank,          There yesterday I was in the forest          I was with your wife.</i></p> <p><i>Under the thick plane tree          We were sitting together,          the month was golden,          Everything was silent around.</i></p> <p><i>And the river was playing          A rolling wave,          And the hand slid          Young on the chest.</i></p> <p><i>She gave herself to me          Until the last day          And she swore by Allah,          That he doesn't love you!»</i></p> <p><i>Tightly clutched checkers          Khas-Bulat handle          And, grabbing a dagger,          I began to answer him:</i></p> <p><i>«Prince! Your story is long          You needn 't tell me,          I'm with a young wife          I waylaid you yesterday.</i></p> <p><i>Take care, Prince, of the treasury          And own it yourself,</i></p>
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	<p><i>For the infidelity of his wife      I'll give it to you for free.</i></p> <p><i>You are your bride      Take a look go –      She 's in my bag      Sleeping with a dagger in his chest.</i></p> <p><i>I closed her eyes,      Drowning in tears,      My kiss froze      On her lips.»</i></p> <p><i>The old man's voice stopped,      The steep bank is napping,      And the river is playing      A rolling wave.</i></p>
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In addition to love lyrical motifs, there are songs of a tragic nature in Russian folklore of the 20th century. These are songs of wanderers and convicts, on the basis of which, by the end of the 20th century, the so-called «chanson» (thug song) was formed in popular culture.

The theme of wandering, homelessness and loneliness is revealed in a certain form of Dobeiti – «garibi», similar to our «foreign songs». In the 20th century in Russia, folk songs had, as we can see, mainly literary origin. Songs about vagabonds-shackles such as the famous song «Through the wild steppes of Transbaikalia», were not an exception. The original text is presented, but more than 5 versions of the lyrics are known to the people. The alleged authorship is attributed to I. K. Kondratiev, a poet, novelist and playwright who published his works in the 1870s.

Garibi	Russian folk song
<p><i>It's hard for me, so my heart was squeezed by a foreign land,      An evil fate threw a chain around her neck,      O Allah, kindly take off this chain,      After all, a foreign land will suck me in like a quagmire.</i></p>	<p><i>Through the wild steppes of      Transbaikalia,      Where gold is dug in the      mountains,      A tramp, cursing fate,      Trudged with a bag on his      shoulders.</i></p> <p><i>Escaped from prison on a dark      night,      He suffered for the truth for a long      time –</i></p>
<p><i>In a letter I will write how poverty oppresses the wanderer,      With this letter I will send a fast bird flying,      Fly, my bird, bring news to my mother,      Tell me that separation brings me so many hardships</i></p>	<p><i>There was no more urine to run,      Baikal stretched before him.</i></p> <p><i>A tramp approaches Baikal,      Takes a fishing boat,      And he starts a sad song,      He sings something about his      homeland.</i></p> <p><i>The tramp Baikal has moved.      Towards the dear mother.      «Ah, hello, ah, hello, mother,      Is my father and brother well?»</i></p>

	<p><i>«Your father has been in the grave for a long time Buried in the damp earth, And your brother is far away in Siberia, Has been ringing with shackles for a long time.</i></p> <p><i>Through the wild steppes of Transbaikalia, Where gold is dug in the mountains, A tramp, cursing fate, Trudged with a bag on his shoulders.</i></p>
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Loneliness, alienation and an oppressive state of depression are conveyed in the rhythm and melody of the text. They obey different laws of versification, but they convey the emotional state of the lyrical heroes equally deeply. In «An evil fate threw a chain around his neck» and «cursing fate, he dragged himself with a bag on his shoulders» - the listener clearly represents the unfortunate, destitute lyrical hero who survived many troubles. The text uses the personification of grief-misfortune and the symbol of disasters - «a bag on your shoulders». The combination of the verb «dragged», which belongs to the colloquial form of the language, with the symbol of poverty («scrip») contains not only an artistic image of a suffering unhappy person, but also the prospect of the development of the plot of the song. The listener understands the subject matter of the work and is free to predict the event series. Tradition for folklore is also an appeal to people and God («O Allah! kindly take off this chain»). Turning to the mother as a source of strength, a symbol of the native land, the thread that still holds hope and faith in a person, allows us to somehow act further - is common to people of all cultures. «Fly, my bird, bring news to my mother» and «Hello, ah, hello, mother...». The image of the mother is the image of the Motherland, so far away and so dear to the wanderer's heart.

Folk songs are a reflection of the reality of each epoch. For the folklore of Iran, gharibi is an illustration of the life and emotional experiences of a person who left his homeland, most often forced to engage in latrine fishing in order to somehow survive and help his family. These are poor people's songs. At the same time, in Russia, the «song», «Through the wild steppes of Transbaikalia», also known as «The Tramp» which is a real historical monument. In convict Siberia, it existed back in the 1800s and became a documentary reflection of this era. Comparing the texts of similar genres of folklore song from different countries, we understand how deeply literary subjects enter into the tradition of oral creativity, which explains the synthesis of different types of art in folklore.

Observing the formation of folklore in Russia of the 20th century, we can assume that the literary influence on folk songs at this stage of post-folklore development is similar to the interaction of literature and folklore in Persia of the 6th-8th centuries, while the theme of folk works remains common. If we take the process of folklore development in Iran and Tajikistan as a model, perhaps the prospect of folklore existence in Russia will be not only the currently existing videos in the virtual space, but also small genres of songwriting that have lost authorship, since the song remains one of the most widespread and popular genres of folklore. Author's songs lose some of their literary features and pass into the category of folk songs, thanks to their spread in popular culture. The process of folklorization of author's works is a source of enrichment of modern folklore, just as folklore is a source of material

for literature. Examples of the origin of author's works based on folk art can serve as examples of emerging classical Persian literature: the poem «Shah-nameh» by Firdousi (recognized as a folk epic), rubai by Omar Khayyam (out of approximately 5,000 quatrains attributed to his pen, researchers have confirmed the authorship of only 300-500 of them) , Khamsa of Nizami Ganjavi (poem «Leyli and Majnun», included in the Khamsa «Five Jewels» («Panj Ganj»), written on the basis of an Arabic legend), etc. At the same time, «sheer folklore» continues to exist and develop in parallel with literature, which we observe by the example of the preservation and functioning of Dobeiti texts and the continuation of the tradition of their performance in Iran and Tajikistan.

Familiarity with the modern folklore of Iran and its history will not only allow analyzing the possible prospects for the development of domestic folklore in comparison with the Iranian, but also contribute to the rapprochement of cultures, understanding the worldview of the population of Iran and Tajikistan, the formation of new relationships with the representatives of other people. The importance of strengthening Iranian-Russian relations is noted not only by cultural figures, but also by politicians. «Any contacts between the representatives of different people and states: diplomatic, political, informational, trade, humanitarian at the personal level act as forms of intercultural communication». The history of relations between Russia and Iran dates back to the 16th century, during the reign of the Safavid dynasty. The relations were contradictory, not always unambiguous, but in the conditions of the 21st century, it is important for the society of the two states to resolve the issue of interaction and cooperation with each other.

In September 2019, Russia hosted the international conference «Tolstoy and Oriental Culture — a Dialogue of Cultures», organized by the museum-estate of L.N. Tolstoy «Yasnaya Polyana», the Russian State Library and the Cultural Representation at the Embassy of the Islamic Republic of Iran in the Russian Federation. The conference participants noted the importance of cultural interaction between states, because, according to the head of the Organization of Culture and Islamic Relations of Iran, Abuzar Ebrahimi Torkaman, «The conversation of cultures is a conversation of hearts». Ambassador Extraordinary and Plenipotentiary of Iran to Moscow, Mehdi Sanai, noted that «Cultural dialogue and cultural exchanges are important for the development of political and economic ties between our countries». Back in October 2006, Dr. Bahram Amirahmadiyan, Professor, Secretary of the Friendship Society between Iran and Russia, made a report at the regular international conference «Russia-Iran», in which he outlined three levels of «views on Russia» from the Iranian side. This is how ordinary Iranians (the population of the country) see Russia, how intellectuals see it, and how statesmen and the government see it. Three views from the outside on the «big northern neighbor»: from the dominant world power, with a rich cultural heritage, to a state regime ready to cooperate and solve common political and economic issues. In early 2022, President of the Islamic Republic of Iran Syed Ibrahim Raisi made his first official visit to the Russian Federation, personally meeting with Russian President Vladimir Putin. «The maximum development of relations with neighbors and allies are foreign policy priorities today, and the strengthening of bilateral cooperation between Iran and Russia contributes to the prosperity of the two countries' economies and the strengthening of the security of the region and the world».

Cooperation between countries implies mutual respect, understanding of the mentality of different cultures. Folklore, as an integral part of culture, gives ideas about the traditions, faith, customs of the people, and largely explains the origins of their literature and art. The thematic commonality of the works of oral folk art and their various forms provide an interesting basis for further study and comparison of the folklore of different countries.

Since the political, economic and cultural ties between Tehran and Moscow are strengthening for further development, there are more prospects for working on works of Iranian and Russian folklore in their interaction.

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